

THE MUSICAL MAGAZINE.

NO. LII.

BOSTON, SATURDAY, DECEMBER 26, 1840.

MUSICAL JOURNEY FROM GROSSMIEZCHEN TO LAMMEL.

[TRANSLATED FROM THE GERMAN OF FR. ROCHLITZ.]

[Concluded from page 408.]

Strange thoughts haunted me, ghost-like, of the wonderful combinations of the common with the useful, of the confused with the effective, of harshness with love, of coldness with faithfulness, of thoughtfulness with contentedness—combinations, by which, it almost appears, human and social life is bound together, but which represent it not in its most brilliant view, rather leading to genuine solomonic views of life. I was interrupted in this train of thoughts, by the question, cheerfully asked: Sir, is not this the road that leads at last to Leipsic? I am going to the Easter fair!

The question came from a nicely formed mouth, it was made in a sonorous voice, and when I came to look further, I found mouth and voice to belong to a pretty, although not very blooming girl, whose unembarrassed, bold behavior seemed to betray the most cheerful innocence, and at the same time that careless confidence, which in her sex has always been rather dangerous to my susceptibilities. Before giving my answer, I examined the externals of my companion, who appeared to be hardly eighteen years of age. A very light calico dress, the colors of which were rather doubtful (though not by much washing), a great shawl, shining in its red and yellow so much

the more by the contrast, the hair cut off short and curly, a well made hat, instead of a bonnet; all this would have made me guess her to be a wandering companion in art, if the flute in her hand had not saved me all the trouble of guessing.

Certainly this road leads to Leipsic; I answered at last. But, dear child, are you going thither quite alone?

And why not? she said quickly. However I have a brother. He sits in the tavern drinking. I could not stay in the room; it smelled too bad there; and thus I have walked on in advance. But suppose I had him not, why should I not go to the fair?

Why not? why, child, a young being like yourself, certainly must learn these things, that were better unlearned forever! and, on the road, in these coarse taverns, and in their still coarser company.—

Oh, we get accustomed to a great many things, and what gives us real offence, we shall certainly be able to fend off.

Yes, but if things in the course of time cease to be offensive, that always ought to be so?

Why, that, I think, cannot be! said the girl so innocently, looking at me, with so open an eye, that it went deep to my heart. Could you not by an impressive word fan the pure spark, that still glows in this soul into a bright flame? thought I; try at least!

I began; and do you visit gentlemen also with your flute? and alone? and gentlemen who are alone?

If it must be so, yes! It pays best. Single gentlemen always pay the most liberally: except certain old impudent gentlemen, whom I cannot bear.—Shall I play to you? you live probably in that village yonder? I sing also.

I do not live in that village I said, may be with a sigh. But, my good child, do you think that this mode of living—to say no more about it—can last long? At present you are young and pretty, but how soon will that pass away! and what then?

And, sir, she quickly replied, who guarantees you that *your* mode of living will last longer than mine? nay, that not one of the thousand accidents in times of war, like the present, will not drive you the very morrow from your home? and who will then fare better? myself, accustomed to a restless, wandering life, or you, who are no doubt an uncommonly nice and exact man?—

This was so surprising an appeal, that I had to take a pinch of snuff in order to conceal its effect.

What a pretty snuff-box you have got there! continued the girl.

(The box was a golden *pretium affectionis* of a certain Jewish usurer, whom I had helped, when I practised law, through some trouble.) Pray show me!—what does that picture represent?

How child-like, and childish too! I thought. But he who wants to help, must take men as they are, not as they ought to be! I explained to her the enamel, and again thought of a turn by which I might recommence our previous conversation, when we heard a kind of strange howling song from the distance.

What is that? cried my companion.

Probably the troop of Bashkyrians, that is to help us Germans regain our liberty and which having bivouaked in our neighborhood, leaves to-day. Let us remain here in the open field. (We were near the little wood, through which the road from Miezen to Lamme leads.)

There! put the snuff-box up! she said quickly, and I hid it deep in my coat pocket, covering it with my handkerchief.—I had some apprehensions, when the troop approached. A young officer led them, gay cossacks swarmed round to guard their good manners. Miss gave the officer a very friendly nod; he appeared rather astonished, but stopped before her, and joked with her in a language, which she understood as little as he did hers. This sounded queer enough, but it gave us the advantage that the soldiers, many of whom gave us looks, that made me feel rather uneasy, passed by without troubling us. The officer, bending down from his horse, pinched my Miss's cheeks and cantered gaily after his troop.

Do you see, she said, that people like myself can manage these things best, and that in the worst case we can get other folks off better than themselves could do it, if we did not look out for them also?

She said this so candidly and yet so roguishly, that I could not help pressing her hand from a feeling of gratitude, pity, and may be a little affection, while we were just entering the little wood. She suddenly stopped, and, laying her left hand on my shoulder, she said in a low tone: surely, you are a good man! looking straight and lovingly up into my face from her clear black eyes, her cheek softly laid on my breast. My eyes, I think, began to moisten in the pure, deep emotion of my heart. In that moment a voice called out behind us in the coarsest tone and dialect: "Why, Lora, take me with you."

My brother comes, she said, stepping back; I must leave. Farewell!

My heart felt a sore misgiving, when I had to leave the good child under the care of a fellow, who, coming up to us, turned his brandy tipped nose impudently upon me, hardly touching his old worn hat, and then walked off with the obedient child without any more ado. I had however, before he joined us, found time to whisper to the girl: my dear child, if you like to leave this roving life and to begin a steady domestic life, *but it must be soon*, then let me know it. Perhaps I may assist you. (I gave her my name and address.) Do not forget me and this hour!

Certainly not! she said quickly. I shall take with me a beautiful remembrance of you!—

That little episode of the Bashkyrians I only lay before the musical world, in order to connect some observations with it. These gentlemen sang, as I said before. I hope to make not a small contribution to national music and to the pure music of nature, by making the following observations: Their song had, in regard to melody, not only been kept in pure accordance to nature, but also so to speak reached the highest point of art; that is, it had reached, what Rousseau so excellently represents in theory, and even in practice in his well known song, the trichordium; and the description of which ideal of the art he concluded with the following rule for composers; Do not rest, until you can express the most beautiful and impressive ideas that are within you, in no more than three notes!

I do not believe I err, in saying that the Bashkyriens express their most beautiful, and (my anxiously beating heart at least felt so) their most impressive ideas in singing? And truly their song floated on no more tones, than Rousseau allows; nay, they outdid him, they used half a tone less, than he; only *g, a, b* flat. I would willingly note down the melody itself; but it was too free a fantasia, to allow me to catch it within the five barred lattice of our music stave; it was besides often doubtful whether the *g* was not rather meant for *a*, or the *a* for *b* flat, &c.

But to return to the little grove! I could not bear to walk in the footsteps of the pair and thus to have my little strayed lamb constantly in sight; I resolved therefore to return at once, my regular turning point, the village, being moreover only a few hundred steps off. A dark cloud, which the wind had driven after me, and which I therefore only perceived on turning, changed the course of my thoughts. And what have you done, to save that strayed one? I said. Nothing, nothing at all, except what those souls, that like to

boast of their sentimentality, generally do: you have had some emotions; you have spoken some words! Why did you not step in at once? Why did you not take the lost one at once along with you? Have you not bread enough for her? or did you fear the faces of your sister and of the good neighbors? are you a man? and is this the energy that is wanted particularly in these times of emotion and action?—"But she would not have gone with me!" Ah, you play the hypocrite and flatter yourself now! She offered to do it, although only for a moment and for a particular purpose. Why did you not prove then your faith in the power of the good, which she would see, hear and learn with you? And might not her soft: You are certainly a very good man! have been a diffident attempt to induce you to save her? Confidence and no return for it! O Lord, is there an experience more painful and also more dangerous, than what you have given her now? Say, suppose this was the last glimmering of her faith in virtue and good men; suppose she sinks now, despairing of true compassion and active charity, step by step irresistibly deeper into the mire of habitual vice; can you feel free from guilt?—

It is my habit, when my inner man is violently agitated, to agitate unconsciously also all the limbs of the outer man violently; the feet must run, the arms fight, hands and fingers must have something to handle and work upon. Mechanically I had for some time sought for what is usually the material for the latter; for my beautiful snuff-box; but I could not find it, nor indeed the handkerchief which I had put on top of it. At last my thoughts suddenly reverted to this deficiency; startled, I stood still, and looked for them more carefully; the pocket was empty. All at once the idea stood before me like a mocking devil's mask: just to this side Lora pressed at those touching words! just then she looked steadily into my eyes, to fix mine upon hers! just on this side she laid her arm firmly on my shoulder, in order to make any other, slighter touch imperceptible, hah! and her quickly strolling away! and her last words to my truly pious request; I take a fine remembrance of you along with me. . .

Here my wrath broke out in loud laughter which made me shudder. God! God! I cried, such are thy men! either weak and vain creatures, melting in sweet feelings, and talking in useless phrases, instead of examining and acting; or cunning ones, immediately discovering the true character of every one, leading imperceptively every one to their own object—this object being, to lie without being

found out, to steal without being punished, and afterwards to laugh at their own prudence and our simplicity! O fy, fy upon this generation of puppies and foxes!—How the threatening sky lowers! Veil thyself, sun! hang down upon me, threatening thundercloud! and thou, damp and cold wind, blow over my shivering frame! that finishes the dreadfully true image of my thoughts! — — Ha, is that a deluge of rain or a thunder shower? What matter! the only difference is whether I shall be laid prostrate by an attack of apoplexy from cold, or by a flash of lightning, attracted by my running. Oh, I wish it were so!—But what is to become of my poor, unprovided for, sister? pooh, what becomes of millions of men, whose fathers and providers are now killed by war, famine and plague!—go on! go on!—God, how the icy cold rain pours down upon me, freezing my whole body! and the river was high before to overflowing! what is that? this rushing, and foaming and rolling! it has already overflowed! and the waves are rolling onward! Oh, do not destroy the fields, the fresh, green corn-fields! oh do not reduce the poor people to starvation!—On! on! the waves rush after me! Well, take me, throw me down, and make an end of it! I am ready; I want or hope for nothing! — — And why do you run, you coward? why do you thus exhaust your weak mind? you do not want to see any more of this miserable foolery of life? you will laugh at the world? at *yourself* you should laugh! at yourself! you want always to do great things and have not the power to do any thing! Oh, I have it, I will prove that I have it!—

With these thoughts I ran into the yard of my own house. Bello, my faithful poodle, came, pressing on my knees; and licking my cold hands, hanging lifeless by my side. I saw at last, where I was—and how I was. As if awakening from a profound dream, I found it all a mistake. There had but little rain fallen and the sun was shining out bright again, and—alas the snuff-box was in my waistcoat pocket, and the handkerchief—in my hand!—I slunk away to my study, threw myself down upon the sofa, and warmly pressed the faithful Bello. Alas, I wanted *something* to have compassion upon me, without making me feel ashamed!—

I did not continue my journey!—

MEDICAL POWERS OF MUSIC.

[FROM THE CURIOSITIES OF MEDICAL EXPERIENCE.]

The powerful influence of music on our intellectual faculties, and consequently on our health, has long been ascertained, either in raising the energies of the mind, or producing despondency and melancholy associations of ideas. Impressed with its sublime nature the ancients gave it a divine origin. Diodorus tells us that it was a boon bestowed on mankind after the deluge, and owed its discovery to the sound produced by the wind when whistling through the reeds that grew on the banks of the Nile. This science became the early study of philosophers and physicians. Herophilus explained the alterations of the pulse by the various modes and rhythms of music. In the sacred writings we have many instances of its influence in producing an aptitude for divine consolation. The derangement of Saul yielded to the harp of David, and the hand of the Lord came upon Elisha as the minstrel played. In Egypt certain songs were legally ordained in the education of youth, to promote virtue and morality. Polybius assures us that music was required to soften the manners of the Arcadians, whose climate was heavy and impure; while the inhabitants of Cynæthe, who neglected this science, were the most barbarous in Greece. The medical power of harmonious sounds was also fully admitted. We find Pythagoras directing certain mental disorders to be treated by music. Thales, called from Crete to Sparta, cured a disastrous pestilence by its means. Martinus Capella affirms that fevers were thus removed. Xenocrates cured maniacs by melodious sounds, and Asclepiades conquered deafness with a trumpet. In modern times it has been related of a deaf lady that she could only hear while a drum was beating, and a drummer was kept in the house for the purpose of enabling her to converse. Aulus Gellius tells us that a case of sciatica was cured by gentle modulations, and Theophrastus maintains that the bites of serpents and other venomous reptiles can be relieved by similar means. Ancient physicians, who attributed many diseases to the influence of evil spirits, fancied that harmonious sounds drove them away, more especially when accompanied by incantations; and we find in Luther, "that music is one of the most beautiful and glorious gifts of God, to which Satan is a bitter enemy."

CONCERTS.

We have only room to give a summary of the Concerts since our last number. They have been all domestic, that is, composed of our own means of musical performance, and were generally pleasant. The Academy's third Concert was one of the best of the season, as regards the performances of the regular members, although the over-

ture to "Der Freyschutz" did not go so well as before. Mr. Muller's organ solo was the star of the evening.

Mrs. Franklin's Concert went off very well. It introduced the young Garcias to the audience, which was premature. Neither of their voices are for the concert room, nor has the piano forte playing of the elder one character enough to entitle her to concert playing.

The Charity concert of the Young Men's Benevolent Society hardly comes under our critical notice; but we must not omit saying a few words of commendation for the concert of the Education Society. We entered at the end of the first part, and were truly astonished at the delicacy and discretion with which Spofforth's glee, "Arise, my fair one, come away," was given; this was the best piece we heard. The Duetto also, by Nelson, was given with much life; and good voices, such that need not shun the concert room, and that will adorn it highly under good cultivation, were chosen for it. In the old glee, by Wilbye, "Flora gave me fairest flowers," a very difficult piece, some anxiety, as to the keeping of time, was visible, which made it a little stiff and wanting in life. The performance of "The Morning" was an arduous task, especially for the bass solo voice. The singer has a good voice, though not a powerful one; but he is not yet master of it, and especially the intervals are not yet so fixed in his mind, that he can, at once, firmly intonate them. In the chorusses the sopranis, where they have to reach high, fall off a little.

On the whole, however, we must congratulate both Mr. Webb and the Society highly on the great success of their studies; they have certainly produced results which we but rarely meet with here, especially in so large amateur choirs.

TO OUR READERS.

In closing our second volume, we will say but a few words to our readers. We wish, that the volume may have been received with a part at least of that good will and interest with which it has been prepared by us. We hope that they may think it to fill a desirable place in our musical literature, or that they anticipate it can be made so, by increased exertions. If so, these shall not be wanting, and we then hope that our readers will exert their influence for the extension of its circulation.

If the work is good, and, from the annexed circular our readers will see that the prospects for it will increase next year, then we would call it the duty of every reader, who takes any interest in the art, to aid to the best of his powers in the extension of it, by procuring it new friends or by adding to its contents; for our poor, neglected literature wants an organ that should stimulate it. To the good will of our friends, of the friends of music, therefore, we recommend our Magazine.

INDEX.

A.		Bronson's Lectures, Professor	157
Academy, Eclectic, Cincinnati	79	Bull, Ole	32
Academy of Music. See <i>Boston Academy of Music.</i>		Burditt's Concert, Mr. F. S.	160
Academy of Music, Troy Concert	400	C.	
Age in which the Pianoforte should be begun	107	Catalani, Mad.	133
Amateur Concerts	194, 232	Censure and Praise	79
Amusements, Popular	214	Cherubini	120
Anecdotes	31, 32, 208	Choice of the Pianoforte	108
Annual Meeting of the Handel and Haydn Society	162	Choir Singing, on	134
Annual Meeting of the Musical Institute	192	" " School by A. F. Hæser	272
Annual Report, Eighth, of the Boston Academy of Music	277	Choron, M. The Elements of Singing	215
Apologue of Jean Paul Richter	148	Chorus, A Word to the	415
B.		Cimarosa	120
Bass, Double	26	Cleveland's Lecture before the Pierian Sodality at Cambridge	305
Beethoven L. v., Biography of	239, 321, 356	Comfort ye my People	514
" New Bagatelles for the Pianoforte op.	112	Composer, The Poet and the	209, 225, 241
" Review	266	Concerts 15, 47, 61, 80, 94, 110, 126, 144, 160, 174, 334, 367, 381, 395, 423	
" Original Letter from	78	Convention, Musical	191
Beginners in Music, on Elementary Pieces for	53	" " of 1840	283
Bellini, Vincent, Biography of	369	" " at Newbury, Vt.	223
Biography 220, 234, 248, 267, 289, 231, 356, 469, 385, 408		Correspondents, To	160
Birch, Miss	414	Criticisms, Our	365
Boston Academy of Music	21, 82	D.	
" " of Music's Class		Day H. W., The Vocal School, Review	153
for Instrumental Music	64	Dempster, Mr.	193
Boston Academy of Music's Concerts 144, 160, 174, 383, 392, 396, 415, 423		Don Giovanni, Mozart's	328, 360
Boston Academy of Music's Eighth Annual Report	277	Double Bass	26
Boston Academy of Music's Teacher's Class	190	Duties of the Musical Amateur to the Art—Cleveland's Lecture	305
Boston Amateur Club's Concerts	94	E.	
Braham, Mr.	383, 398	Eclectic Academy of Music, Cincinnati	79

- Elementary Pieces for Beginners in Music, on 53
 Elements of Singing, The 215
 Eliot, Mr. Lecture before the Musical Convention 337
 Exhibition, Second, of the Massachusetts Charitable Mechanic Association 9, 26
 Extracts from the Diary of a Dilettante 132
- F.
- Falcon, Madam 415
 Fesca, F. E., The one hundred and third Psalm 141
 Festival of the Lower Rhine, The Musical 168
 First Step in the study of Harmony 254
 Foreign Music Store, Geo. P. Reed 195
 Formation of the Voice 383
 Franklin, Mrs. 400
 " " Concert 424
- G.
- Garcias 424
 Gluck 120
 Grisi 31
- H.
- Habits, peculiar of Musical Composers 120
 Hall's and Hunten's Pianoforte Instruction Book, Review 40
 Hælsær, A. F. Choir Singing School 134, 186, 272, 383
 Handel and Haydn Society's Annual Meeting 256
 " " Society's Annual Meeting 192
 Handel and Haydn Society's Concerts 16, 47, 96, 334, 368, 381, 400
 Handel's Messiah and the Foundlings' Hospital 415
 Harmony, The first step in the study of 254
 Has the art of Painting or of Music the greater influence on the human mind? by I. G. von Herder 97, 113
 Haydn Jos. 120
 " " Variation in F major for two performers on the Pianoforte 55
 Henry Herz's Pianoforte School 107, 137
 Hindostan, Musical Instruments of 37
 Hoffman, E. T. A., The poet and the composer 209, 225, 241
 Hood, Geo. Lecture on Music 237
 How has Shakspeare conceived the Nature and Value of Music? 297
- How to open the mouth in Singing 185
 Human Voice, the, by Dr. G. Weber 56, 69
 Hunten's and Hall's Instruction Books for the Pianoforte, Review 40
- I.
- Influence of Music, on the Intellectual Powers 33
 Influence of Music, on the Moral 172, 189
 Influence on the human mind, comparative of painting and music, by I. G. von Herder 97, 113
 Institute, Musical, Annual Meeting 192
 Instrumental Music in Italy in 1824 129, 145
 " " Vocal and 271
 Instruments, Musical of Hindostan 37
 Instruction in Singing, Remarks on 198
 Interview, The 90
 Inverarity, Miss 382
 Isenbeck, Wm. 92, 112, 383, 396
- J.
- Jean Paul Richter, Apologue of 148
- K.
- Kendall, E. 112
 " I. 62
 " The brothers 127
 Knaebel, Mr. 95, 194
 Knight, J. P. 63, 196, 282
 " " Classical Concert 110
 Kossowsky, Mr. 95, 111, 193
- L.
- Lablache, Luigi—Biography 408
 Landler 384
 Lecture before the Musical Convention, Mr. Eliot's 337
 Lecture before the Pierian Sodality at Cambridge, Mr. Cleveland's 305
 Lectures on Music 237
 " Professor Bronson's 157
 Letter from Beethoven, Original 78
 Letter to the Editor, 15, 59, 80, 139, 164, 165, 189, 372
 Little Songster, by Geo. J. Webb, Review 204
 Lower Rhine, The Musical Festival of the 168
 Lucas G. W., Lecture on Music 238
- M.
- Maelzel's Metronome, substitute for 67
 Malibran 32

- Manner of studying the Pianoforte 137
 Mainzer's Singing School 193
 Martin, Mrs. 329
 Mason L., Modern Psalmist, Review 74
 Mattei, Mad. 415
 Meads, John, Albany, New Puppet Valve Organ 201
 Mechanic Association, Second Exhibition of the Massachusetts Charitable 9, 26
 Medical Powers of Music. 423
 Melodeon, The 196
 Messiah and the Creation 262
 Messiah, Handel's and the Foundling's Hospital 415
 Modern Psalmist, by L. Mason. Review 74
 Moral Influence of Music 172, 182
 Mount Sinai, Oratorio of 374
 Mozart's Don Giovanni 328, 360
 " Last Moments 268
 " Operas in France 127
 Muller, Mr. F. J. 48, 196, 398
 Music in Boston, Winter Season, 1839, 1840. 186, 193
 " on the Sabbath 12
 " Vocal and Instrumental 271
 Musical Convention 191
 " " at Newbury, Vt. 223
 " " of 1840 283
 Musical Education Society's Concert 424
 " Institute, Annual Meeting 192
 " Journey from Grossmiezchen to Lammel 401, 417
 " Taste &c. Oratorio of Mount Sinai 388
 " Visitor 3, 48, 59, 82, 196
 " World 413
 Mutation 199
- N.
- National Music in America, Prospects for 17
 Nature and Value of Music,—how has Shakspeare conceived it? 297
 Neukomm S. Oratorio of Mount Sinai 374
 New Bagatelles for the Piano Forte, by Louis Beethoven, op. 112. Review 266
 New Puppet Valve Organ 201
 Notice 128
- O.
- Oakes & Swan 195
 Ole Bull 32
- One hundred and third Psalm, by F. E. Fesca 141
 Operas, Mozart's, in France 127
 Oratorio of Mount Sinai, by S. Neukomm 379
 Oratorio of Mount Sinai, Musical Taste, &c. 388
 Orchestra, on Tuning in full 255
 Organ 29
 " Puppet Valve 201
 " Voluntaries, Zeuner's, Review 205
 Our Criticisms 365
 Our Readers, To 1, 96, 288, 390, 424
- P.
- Paganini, N. Biography 249, 257, 273
 Paisiello 129
 Peculiar Habits of Musical Composers 120
 Pianoforte 28
 " " of the age in which the study of it should be begun 107
 " " of the choice of a 108
 " " of the manner of studying 137
 " " of the pedals 109
 " " position of the body and motion of the hands 108
 Poet and Composer 209, 225, 241
 Popular Amusements 214
 Praise and Censure 79
 Prospects for a National Music in America 17
 Psalm, the one hundred and third, by F. E. Fesca 141
 Puppet Valve Organ, New 201
- Q.
- Qualities of a good voice 272
- R.
- Rainers, The 397
 " " Concert 367
 Rakemann, Mr. 16, 193
 Ranger's Mr. Concert 61
 Readers, To our 1, 97, 288, 320, 424
 Reed, G. P. Music Store 195
 Remarks on Singing and Instruction in Singing 198
 Report of the Boston Academy of Music, Eighth Annual 277
 Review 40, 74, 153, 204, 266, 319
 Rinck, C. H. 410
 Rochlitz, F. The Seventieth Birthday 161, 177
 " " Musical Journey from Grossmiezchen to Lammel 401, 417

- | | | | |
|------------------------------------|--------------|-----------------------------------|-----------------|
| Romantic in Music, On the | 149 | Todd, Rev. John, Philadelphia, on | |
| Rubini | 16 | Singing in Sabbath Schools | 4, 22 |
| Russell Henry | 102, 121 | Troy Academy of Music, Concert | 400 |
| " " Concerts | 62, 231, 396 | Tulou | 32 |
| S. | | Tuning in full Orchestra | 255 |
| Sabbath, Music on the | 12 | Tyrolese Singers | 304 |
| Sacchini | 120 | | |
| Sarti | 120 | V. | |
| Schmidt, Mr. Henry | 112, 416 | Variations for two performers on | |
| Scraps from the Musical Journal | 415 | the Pianoforte in F major, by | |
| Seventieth Birthday, by F. Roch- | | Joseph Haydn | 55 |
| litz | 161, 177 | Vieuxtemps, Henry—Biography | 235 |
| Shakspeare's conception of the na- | | Violin | 10, 31 |
| ture and value of Music | 297 | Violincello | 10 |
| Singing, how to open the mouth in | 185 | Virtuoso, The | 274 |
| Singing in Sabbath Schools, on | 4, 22 | Visitor, Musical | 48, 49, 92, 196 |
| Social Glee Club | 95 | Vocal and Instrumental Music | 271 |
| Sources of interest in Music. Mr. | | Vocal School, The, by H. W. Day. | |
| Eliot's Lecture before the Mu- | | Review | 153 |
| sical Convention | 337 | Voice, Formation of the | 383 |
| Staccato, on the | 3 | " The Human, by Weber | 59, 63 |
| Steiner Jacob | 31 | " Qualities of a good | 272 |
| Stringed Instruments | 10 | | |
| Study of Harmony—first step | 254 | W. | |
| Substitute for Maelzel's Metro- | | Warren, Mr. Benefit Concert | 126, 184 |
| nome | 67 | Webb, G. J. | 301 |
| Sutton, Mrs. | 415 | " " The Little Songster. | |
| Synopsis of Tieck's novel, enti- | | Review | 204 |
| tled Musical Joys and Suffer- | | Weber, Carl Maria von | 220, 234 |
| ings | 44, 19, 66 | " Dr. G., Theory of Music, | |
| T. | | translated by Mr. Warner | 320 |
| Taste, Musical | 388 | Wind Instruments | 27 |
| Teacher's Class, Boston Academy | | Winter Season, 1839-1840, Music | |
| of Music | 190 | in Boston | 186, 193 |
| Ten Commandments, Oratorio by | | World, The Musical | 413 |
| S. Neukomm | 374 | | |
| Theatre, The | 194 | Z. | |
| Theory of Music, Dr. G. Weber's, | | Zeuner, Charles | 197 |
| translated by Mr. Warner | 320 | " Organ Voluntaries, Re- | |
| Thoughts on Music | 128 | view | 205 |
| Tieck's novel, Musical Joys and | | Zingarelli | 120 |
| Sufferings, Synopsis of | 44, 49, 65 | | |

